



UNDER THE IMMEDIATE PATRONAGE OF  
**HER MOST GRACIOUS MAJESTY,**  
**AND HER R. H. THE DUCHESS OF KENT.**

# THE MUSICAL WORLD,

A WEEKLY RECORD OF  
Musical Science, Literature, and Intelligence.

To know the cause why music was ordained  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

*TAMING OF THE SHREW.*

OCT. 11, 1838. No. CXXXV.—NEW SERIES, No. XLI. PRICE 3d.

## TO OUR READERS.

THE Proprietors of the **MUSICAL WORLD** having entirely dissolved the editorial connexion through which, until within these few weeks, that work has been carried on, beg to state, that after the present number the principal departments, both in essays and criticism, will be placed under the superintendence of the original writer of the musical articles in the **ATLAS** newspaper, &c. &c., assisted by the first talent of the day.

In making this announcement, the proprietors do not affect to disguise their expectation that a new era in the character of the journal will commence. They hope that the adoption of those principles of independence, benevolence, and sincerity, without which, no work affecting the prospects of art and artists can long exercise influence, will procure for the **MUSICAL WORLD**, as the only organ of intelligence and opinion expressly devoted to the science existing in this country, a greater share of favour and attention than it has yet acquired. The better to deserve this, it will be endeavoured to lead the reader into the *pleasant* places of music. Too much space is generally occupied in musical journals, with the feuds, piques, and jealousies of musicians:—topics which are mere burrs and thorns in the path of musical reading, and for the most part relished only by malignant and vulgar minds.

Waving, therefore, polemical discussion except in cases of absolute necessity,—it will be endeavoured to unite in abstract subjects relating to the science, amusement and interest with instruction. Such will be the object of the **ESSAYS**. The principal design of the **REVIEW**, will be to offer such an index to works worthy of being purchased, as may be acceptable to the Country Professor, and other friends of music, who from circumstances are unable to form a judgment for themselves.

The future tone of the **MUSICAL WORLD** will be best illustrated by the motto—  
“Fidelity to art, and friendliness to artists.”

VOL. X.—NEW SERIES, VOL. III.

*The Analyst ; a Quarterly Journal of Science, Literature, Natural History, and the Fine Arts. Edited by Edward Mammett, Esq., F. G. S., F. S. A., &c. SIMPKIN, MARSHALL, and Co.*

Although the pages of this work are not exclusively devoted to music, it contains, amongst many interesting articles, a summary account of the conclusion of the last musical season. If "The Musical World" were a publication devoted to literature generally, we should have had much pleasure in making our readers acquainted with the merits of "The Analyst;" as it is, the following extract on the Philharmonic Society, from its musical article, will be sufficient for the purpose.

"The Philharmonic has closed this season with a strong feeling on the part of every one in the profession, and of the most eminent for talent among the directors, that, to maintain its ascendancy, it must undergo an important reform in the management. There must be reform in the band; there must be reform in the conductor's department; there must be reform in the provision of new music for the season; and there must be reform in the directory constituted to judge concerning the new music. The society are in possession, it is said, of many thousands in funded property. If this sum be not a provision in store for the decayed members of the society, (and we have heard that it is not contemplated as a fund for such disposal), it is clearly to be understood why there should be so much caballing to be elected into the directory, and why an incompetent majority there should warily desire that a "candle-end and cheese-paring finance" should continue with regard to the non-remuneration of the highest talent, and the non-securing, for the exclusive benefit of the society, the best modern compositions. This system should be changed; and there should be adopted instead a resolution to propose such terms to professors, both native and foreign, as shall ensure the first refusal of original compositions; and, having done this, there should be such a preponderance of talent in the directory as shall preclude the chance of a meritorious work being rejected because some of the judges are neither in advance of the age, nor competent to pronounce a correct opinion upon it; and, yet more, that this preponderance should steadily damp out the pert and washy effusions of pretenders, who happen to have the good fortune to possess friends in the committee of management. There is no question that the close borough system, and consequently, one of palpable favouritism, has, for some years past, reigned triumphant in the Philharmonic Society; and this dry-rot in the establishment, if not speedily checked, will infallibly bring the whole to the ground. Meritorious artists, who disdain to wriggle, truckle, and intrigue, have either been wholly neglected, or, if engaged, been visited with the *fussiness* of the pettifogging, or thwarted and annoyed by the jealousy, of the grasping and hungry.

"The subscribers to the concerts have been much dissatisfied, this season, with the provision of new music that has been set before them, and yet more with the arrangement respecting the singers. In the high walks of the art, there has been no positive novelty in the article of composition; and, as regards the vocal department, the defalcation has been almost as signally conspicuous. It is idle to answer the complaint of the subscribers by the stale truism, that our native singers have not the organs of the Italians. They have not; but they possess considerably more various acquaintance with classical composition; and this knowledge the directors did not convert to sufficient account. Upon most occasions, the singers were huddled together in concerted pieces, and those not sufficiently practised; and upon other occasions they were allowed to undertake solos for which they were either not qualified, or which, as compositions, were not worthy of the Philharmonic Society's concerts. This department, then, demands especial attention and alteration; and, in connection with it, the conduct of the band, in accompanying the vocal music, must be reformed. It is to be questioned whether any orchestra in Europe—certainly no orchestra in any capital where music is held in consideration—is ever heard to accompany a singer in the coarse style that distinguishes the Philharmonic performances. It may be an exceedingly good jest with the gentlemen of the band to 'Burke' an unfortunate singer; but it is very offensive to the subscribers, and, indeed, has been so frequently and generally expressed, that they

will, no doubt, take an opportunity of signalising their disapprobation of this conduct on the part of the accompanists. Moreover, there is an evident disposition in the performers to 'slubber' their work, which they take no pains to conceal as a labour of duty and remuneration, rather than of love. The rehearsals (particularly of the new and the partially known symphonies) are both few and not unfrequently hurried. At the late Cologne festival, where Handel's 'Joshua' and a newly-discovered composition of Sebastian Bach's were performed, Mendelssohn, the conductor, subjected the whole of the band to as many as *thirteen* rehearsals; and, in consequence, the performers not only knew the whole of their music almost by heart, but they had become acquainted with their author's intentions, and were practised in all the lights and shades in expression. When that elaborate work, the choral symphony of Beethoven, was revived last year, the Philharmonic band satisfied themselves, we have heard, with one rehearsal. From such an acquaintance, what more could be anticipated than a creditably correct playing of the mere notes?—a simultaneous union of effect and expression was out of the question. Spohr's 'characteristic symphony' was treated with the like parsimonious justice. 'They order these matters better in France,' as any one may satisfy himself by attending the musical *ré-unions* in Paris, and, above all, by observing the style of accompanying the voice which actuates the whole orchestra at the 'Academie de Musique.' To sum up all—knowledge, youth, and energy, must pervade the Philharmonic directory, or a general demand and preparation for incorporating a new society will be heard and set on foot. The first note has, indeed, already been struck in the pages of *The Musical World*, where there have appeared some severely vituperative articles upon the general mismanagement and inefficiency of the directory; and in the number for August 2nd, a correspondent, signing himself 'An English Artist,' has proposed the incorporating of a new society, to be held in the Italian Opera-house, where there will be the advantage of having the Italian singers. This, so far, is good; but when the writer grounds the desirability of his new society, and the success of his plan, upon the single circumstance that it will be a '*fashionable ré-union*,' (which the Philharmonic is not), and '*fascinating* to the aristocracy,' from the simple circumstance of its being held in Her Majesty's Theatre, one can scarcely forbear a smile of wonder as to what peculiar atmosphere of the profession the 'English Artist' has inhaled, that he should, for one moment, entertain the idea that the class of music performed at the Philharmonic concerts will '*fascinate*' our aristocracy, and thereby render the new society a '*fashionable ré-union*.' The *exclusive* selection of modern Italian music would doubtless secure the patronage of the fashionable portion of our nobility; but that is not the class of composition which the 'amateurs' of the Philharmonic would tolerate. Our aristocracy—the fashionably-influential portion of it at least—are pleased only with modern music, and that of the newest mint. Her Majesty, who, one would have thought, from the character of her teachers, and consequently of her education, must have imbibed a different taste, has shown an exclusive preference for the modern Italian school of composition: for she rarely missed attending her own theatre throughout the season; whereas, in contradiction to the reported high taste of her Majesty in musical matters, she was present at one performance only of the Ancient Concerts; and then the Italian singers were summoned, whom Mr. Laporte had withheld from every other public concert in London, except those which were held in his own theatre; while the Philharmonic Society, with its magnificent orchestra and unrivalled collection of symphonies, were not, in one single instance, honoured by the personal sanction and approval of her Majesty. The fashionable elite, therefore, of the aristocracy, are ill inclined to patronize that class of music which is the sole support of the Philharmonic Concerts, and for the performing of which the society was instituted. Its primary object was to produce, for the benefit of the profession and the classical amateur, the most sterling instrumental compositions of the great masters; and it will continue to receive the exclusive support of these two classes till the '*fashionable portion of the aristocracy*' condescend to bestow their patronage on that which has already been received with rapture for years by their plebeian brethren."

## MORI AND ALBERTAZZI.

There has been a prodigious fuss, since our last number, touching the misunderstanding between Madame Albertazzi and Mr. Mori; the controversy has not been provoked on our parts, but when wholesale and sweeping contradictions are given to our statements, we feel it our duty to publish all the information we can collect relative to the squabble, and at the risk, perhaps, of fatiguing our readers, and of occupying our space very uselessly with the details of a dispute between an itinerant concert speculator, and a money making vocalist, we subjoin observations of, and extracts from the town and provincial press. The *Morning Post* of Saturday has a terse article on the subject:—

“ Some days back,” says our contemporary, “ we printed an *on dit* from the *Musical World*, that Mr. Mori had brought, or was to bring, an action against Madame ALBERTAZZI for a breach of her engagement in not singing for him at the Gloucester Festival, illness being the plea of her refusal. By a letter from a Mr. OLIVIER, of Mori’s establishment; and another from ALBERTAZZI herself, the Gloucester Festival was separated from the question; and the main fact of the disagreement between the parties alone remained, and had reference only to Mr. Mori’s musical tour. No doubt but the original paragraph, although contradicted by Mr. Mori’s agent in town, as “ *not having even the shadow of truth for its foundation*,” was printed upon good *data*, as the *Musical World* vindicates its statement by quoting from the *York Courant* of the 27th ultimo, Dr. CAMIDGE’s advertisement of his concert at York, to take place on the 4th instant, and at which Madame ALBERTAZZI was announced to sing.”

(Here follows the letter of Dr. Camidge which appeared in the last number of the *Musical World*.)

“ This letter bears date the 27th of September, and Mr. OLIVIER’s letter the 22d, five days before. So much for Mr. Mori’s agent in the country contradicting Mr. Mori’s agent in town. Now for Mr. Mori himself neutralizing the efforts of both by another announcement in the *Halifax Courier*.”

(The extract was given also in our last week’s publication.)

“ We wish,” concludes the *Morning Post*, “ these musical people would at least endeavour to preserve the appearance of consistency in their statements to the public.”

Our hebdomadal contemporary *The Observer*, next entered the field, and on Sunday last publishes the lengthy statement which we annex:—

“ In our columns of last Sunday we published a statement which had been forwarded to us by a friend of Mr. Mori (who is yet in the country), in which were contained some of the circumstances connected with the recent disappointment which has been experienced by those who delight in “ sweet sounds” in the provinces, in consequence of the non-appearance of Madame Albertazzi to perform certain professional engagements into which that gentleman had entered on his own, as well as on the lady’s behalf. From subsequent enquiries, we, however, ascertained that that account did not set forth *all* the facts of the transaction; and also that by few persons were the reasons assigned for the apparent wilful breach of good faith and of contract considered as being of so satisfactory a nature as to reinstate our fair artiste in the high position which her conduct, and her great talents, up to that moment, had justly placed her in the estimation of the public. Finding that such was the state of matters, we at some trouble pursued the investigation, and have great pleasure in sending forth to the musical world a detail of occurrences, a perusal of which will, we apprehend, at once entirely exculpate Madame Albertazzi from the slightest particle of blame. Neither can it with any fairness be said that Mori, as far as we can learn, can be found fault with for the disappointment undergone, inasmuch as the illness of the lady was such as could not, in ordinary cases, be anticipated, although it was of a description to

which all married females are subject, especially when they submitte l to too labo-  
rious exertion or sudden frights.

“ It appears that after the season at her Majesty’s Theatre had terminated, Mori entered into an arrangement with Madame Albertazzi for the term of two months, to accompany him, with other professors, through a certain tour, in the course of which he had engaged to give a series of concerts and operatic performances, and in all of which the lady’s assistance was required, at the principal cities and towns through which they would have to pass. The circuit was one numbering as many as 1500 miles, and included Birmingham, Manchester, Liverpool, and various places of less importance on the route thereto. At some of these towns two concerts or a concert and an operatic representation in a day were given in addition to the fatigue of a journey. Matters proceeded in this way, and the undertaking was highly effective and prosperous until the 7th of September was approaching, when Signor Albertazzi expressed his fears that the exertion was too much for Madame, and that her health was giving way. However, Mori’s arrangements with his country friends and patrons were such that it was impossible for any alteration to be made.

“ At length, on the night of the 7th of September, after having sung at the second concert at Manchester, Madame was taken ill, and was unable to continue the journeys, and so serious was her indisposition that it was deemed necessary by her medical attendant, Dr. Ashton, of that town, that she should abandon all idea of going to Gloucester, where she was under the engagement (not in any way connected with her contract with Mori) to sing at the triennial festival, commencing on the 10th of the month. Accordingly a communication to that effect was forwarded to the parties. In consequence, however, of what was said in respect to her absence from that festival, the following certificate was procured from Dr. Ashton and sent to Mori:—

“ Madame Albertazzi is not able to travel much at present, and will not recover completely unless she avoids all causes of fatigue.

“ 71, Mosley-street, Sept. 18, 1838,

“ J. ASHTON, M.D.”

“ Manchester.”

“ On the receipt of this document Mori showed it to several of his friends, who considered that it was *unsatisfactory*, inasmuch as it did not state the nature of the illness under which Madame Albertazzi was labouring. To this effect he wrote to Signor Albertazzi on the 20th from Worcester. In that letter he also says, ‘ I have now to inform you that I have made arrangements with a performer from *day to day* to have her to supply Madame Albertazzi’s place, and the moment Madame A. *chooses* to resume her place at my provincial concerts (which I have already given you a list of,\* with the dates and places), as *prima donna*, it is still reserved to her. \* \* \* \* I therefore repeat, that I consider her engaged to me for the two months. \* \* \* \* There are many stories going about relative to the cause of Madame Albertazzi not being with me, but I can only receive that which is handed to me by your letters. I have now only to add, that I must put up with the inconvenience and disappointment of Madame A.’s absence, as I believe it to be caused by indisposition; and therefore I beg to guard you against taking any engagement for Madame Albertazzi to sing before the 23d of October, as I will never permit any thing to break her engagement with me but ILLNESS. \* \* \* \* Do you intend to go to London, and when? Of course, I shall expect a certificate from Sir Astley Cooper, as I have promised it to those parties who have engaged with me at York, Halifax, Nottingham, and Sheffield.”

“ In consequence of the statement that the certificate was unsatisfactory, Dr. Ashton gave a second, which will be found distinctly to assign the real cause of the lady’s illness, viz., ‘ a miscarriage.’ It runs thus:—

“ Madame Albertazzi has been confined to the house; and during the greater part of the period from September 7th to September 18th, has not been able to

\* A list of Mr. Mori’s concerts, at which Madame Albertazzi is required to sing:—Lamington, Sept. 15, Clifton 17, Bath 18, Cheltenham 19, Worcester 20, Malvern 21, Kidderminster 22, Lichfield 24, Wolverhampton 25, Shrewsbury 26, Newcastle 27, Macclesfield 28, 29, 30; Rochdale, Oct. 1, Preston 2, Leeds 3, York 4, Bradford 5, Halifax 6, Huddersfield 8, Sheffield 9, Nottingham 10, Derby 11, Leicester 12, Northampton 13, Bedford 13, Colchester 16, Ipswich 17, Norwich 18, Bury 19, 20, and Cambridge 21, 22.

rise from her bed in consequence of severe indisposition, caused by miscarriage. She is now recovering, but is still too weak to undergo any fatigue,  
 " '71, Mosley-street, Manchester."      " 'J. ASHTON, M.D."

" This explanatory certificate was of course transmitted to Mori. *In the meantime, it seems, Mr. Bunn wrote, offering an engagement to Madame Albertazzi for Drury-lane.* To this overture the lady's husband replied that it was impossible for Madame to accept any terms from the lessee of that, or any other theatre, as she was engaged to Mori up to the period of her quitting England to appear in Paris on the 26th of October, and that as soon as she was sufficiently recovered, she intended to join Mori.

" Madame Albertazzi, not mending in her health, as had been hoped, it was found necessary for her to come to London for further medical advice. With that view, she reached the metropolis, when, to her disappointment, it was ascertained that Sir Astley Cooper was not in town. She, nevertheless, consulted her own medical attendant, Mr. Belinayé, who gave the Signor a certificate in the subjoined words:—

" ' 17, George-street, Hanover-square.  
 " ' SIR,—In reply to your query, I have only to answer that I entirely agree with Dr. Ashton, as to your lady's health, and as to his advice as regards her travelling. It is evident that if the extreme exertion of travelling and singing so repeatedly has produced a miscarriage, the same causes would maintain the debility and disturbance it has occasioned, and involve consequences which might affect her general system, and of course her voice itself, more or less.'

" ' I remain, &c.,

" ' September 25, 1838.      " ' H. BELINAYE.

" Of course this confirmatory certificate was sent to Mori, with an intimation that, although in a few days Madame Albertazzi would, in the opinion of her medical friend, be able to sing, still that it would be impossible for her to attempt to travel for some weeks, unless at the risk of the most serious, if not fatal, consequences.

" During the progress of these communications, Dr. Camidge, with whom (through Mori) Madame was under an engagement to sing at the concert to be given at York, on the 4th of October, wrote a letter, of which the following is a copy, to that lady:—

" DEAR MADAME,—Are you aware that through an engagement made with Mr. Mori, for you to sing at a concert in York on the 4th of October, I have been advertising you in the newspapers and posting-bills, &c., for this month past? And from a communication I have received from Mr. Mori, I have to inform a disappointed public that you cannot come; and the London papers also inform them that you are engaged to appear and sing at Drury Lane theatre the same week. Although an unoffending party to this disappointment, I would do my utmost to keep faith with the public; and without entering into matters perhaps difficult and disagreeable to explain, may I take the liberty of asking if the same feelings operate with you; if so, is it in your power to come to my next concert, which will take place on Tuesday, the 23d of October; and will you favour me by naming your lowest terms, and if it be possible, I would endeavour to enable you to conciliate our public, which I consider, on a little inquiry, will convince you is worthy your notice, even though you confine your talents to the metropolis. If you can manage to come, you would now meet with a favourable reception, as it would prove to our powerful county families that you are not indifferent to their approbation, and also of rectifying a mistake which you are, perhaps, not to be blamed for. Hoping for the favour of an early reply,  
 I am, dear Madame,

" ' Yours very faithfully,

" ' Manor House, York, Sept. 25, 1838.

" ' JOHN CAMIDGE.'

" To this the subjoined answer was forwarded to the worthy doctor.

" ' London, Sept. 27, 1838.

" DEAR SIR,—It was my intention to have written to you this day, to have explained the reasons that have prevented my having the pleasure I anticipated of

appearing before a York audience. I sent to Mr. Mori certificates drawn up by my medical men, and I forward you copies of the same, by which you will become acquainted with the circumstances of the case.

"With regard to the proposal you honour me with, I regret to say that the ill state of my health prevents my forming any engagement in towns so far distant, on account of the fatigue of travelling.

"I must repeat again that I exceedingly regret my inability to travel, and still more on account of its depriving me of the pleasure of doing what is agreeable to you, than on the score of the pecuniary and professional loss, however great the latter may be.

"With many thanks for your kindness,

"I remain, dear Sir, your obedient servant,

"EMMA ALBERTAZZI."

"On learning that Madame Albertazzi was in town, and unfit, from her inability to bear the journeys, to continue her engagement with Mori, but that she was in a condition to sing, a negociation was opened, through a mutual friend, with Mr. Bunn, which terminated, as our readers are aware, in that gentleman's securing her valuable services until she leaves London for Paris.

"We should hope that this explanation of the affair will have the effect of appeasing the wrath of our northern contemporaries, and at the same time of setting our fair and highly gifted countrywoman right with the public."

The above "explanation" is very prolix and very tiresome, and if it had not been for the exquisite simplicity and amiable *naïveté* of the opening sentences, would scarcely have tempted any reader to wade through the statement, which of course may be considered as a manifesto of Albertazzi against the preceding one of Mori's friend. (Qy. Ollivier.) Mori, it appears, was not satisfied with the medical certificates of Albertazzi, and was anxious to have the opinion of Sir Astley Cooper, who was not in town. M. Belinaye, an eminent practitioner, certifies on the 25th September, that her voice will be affected "more or less" if she sings, but on October the 1st, we find Madame Albertazzi in full vigour at Drury Lane, singing and acting the part of *Zerlina*, the fatigue of which is certainly more than that of three concerts even in one day. She dances with activity with the *Masetto*, four times in one week, albeit, unable to sustain the fatigue of travelling. Five hundred guineas per month, at Drury Lane, is a better engagement than fifty guineas per week, with Mr. Mori, which of course may account for her "inability to travel," and naturally prevented her from "doing the agreeable" for Dr. Camidge, to whom she may well write that she less regrets her absence "on the score of pecuniary and professional loss, however great the latter may be.

What we should like to be enlightened upon is, how Mori has been conciliated, who says very properly in his letter to Signor Albertazzi, "I will never permit anything to break her engagement with me but illness." Was Mori a party to the "negociation" through a "mutual friend" with Mr. Bunn, which terminated in her services being retained for October, when, notwithstanding her "inability to travel," she goes to Paris. Signor Albertazzi in answer to Mr. Bunn's first offer of terms, distinctly admits her engagement up to the 26th of October with Mori. The consent of the latter must then have been obtained for her appearance at Drury Lane, and upon what terms? In the meanwhile the northern amateurs are thrown overboard without remorse. At Sheffield, Mr. Dawson, another agent of Mori, publishes the same apology as the latter inserted in the *Halifax Courier*.

Upon the advertisement of Mr. Dawson, the Editor of the *Doncaster Chronicle* remarks:—

" We are happy to find, that our conjectures relative to Albertazzi are confirmed, by the withdrawal of all threat of an action against Signor Albertazzi, and the publication of a statement, on the part of Mr. Mori, that the certificates of her physicians prove that she is incapable of bearing the combined exertions of travelling and singing; and although she is now singing at Drury Lane, where she appeared on Monday evening, as Zerlina, in *Don Juan*, yet it does not at all follow, that she could bear the exertion of travelling, particularly in this weather, when we have so many changes of temperature. Mr. Mori has acted throughout the affair, we are happy to say, with the most perfect good faith to the public; and he has engaged Miss Fanny Wyndham in the room of Madame Albertazzi, by which arrangement the public will be no losers."

The *Halifax Guardian* is not so easily satisfied, as will be seen by the subjoined paragraph:—

" **Mori's CONCERT, THIS EVENING.**—We have great pleasure in calling the attention of our gentry and others, patrons of musical entertainments in this town, to the concert under the management of this celebrated violinist, at the New Rooms this evening. We cannot but think that Mr. Mori has been much ' sinned against,' by the breach of Madame Albertazzi's contract with him. Mr. Mori has invariably kept good faith with the public, and we are persuaded that the disappointment, which those who expected to hear Albertazzi in Halifax, have thus experienced, is entirely to be laid on the shoulders of that *prima donna* and her advisers. Whether her breach of contract with Mori is the result of that indisposition, to which all people, and especially *prima donna*, are liable, or to the golden inducement of Mr. Bunn, we do not pretend to say. We have our opinion."

We shall close our extracts with an article in the *Leeds Intelligencer* of Saturday last:—

" **MR. MORI'S CONCERT.**—This concert took place at the Music Hall on Wednesday, and, owing to untoward circumstances, was in a great degree a failure. We stated last week that Albertazzi had disappointed Mr. Mori. Subsequently the Messrs. Sykes received a letter from that gentleman, stating that Miss Fanny Wyndham could not attend; and notice was given to that effect, when lo! Mr. Mori arrived on Wednesday morning, bringing with him Miss Wyndham, Mrs. H. R. Bishop, Signori Begrez and F. Lablache, and Mr. Lavenu. Efforts were made to remove the effects of former mishaps, and with some success; but even the warmest lovers of music do not go to concerts at two or three hours' notice, and there was a somewhat scanty auditory. It is due to the various performers, however, to say that they exerted themselves to the utmost: Miss Wyndham sang splendidly, and was repeatedly encored; Mrs. Bishop, if less brilliant, displayed taste and talent; Signor F. Lablache is in all respects an honour to the name he bears; and Signor Begrez had much to do, and did it well. Mori and Lavenu, in a concertante duett on their respective instruments, the violin and pianoforte, were really great, and received deserved applause. There was no band. Mr. Lavenu acted as conductor. It is right to add that the Messrs. Sykes were not at all responsible for the *accidents* attending this concert. As soon as they found that there was likely to be a material variation from the terms on which they originally acted and sold tickets, they gave instant notice; and when Mr. Mori arrived he took upon himself all the responsibility. Neither was *he* to blame. The man who undertakes to lead through the country a corps of musical persons, makes an attempt akin to that of guiding the winds."

It is quite clear that a strong feeling pervades the minds of our musical brethren in the north, that they have not been fairly treated; and we certainly think Mr. Mori is bound to explain the reason why Albertazzi, too ill to sing in the country for two hundred guineas per month, should be well enough to *act* as well as sing in town for five hundred guineas per month; and as *on dit* is the order of the

day, we beg to ask whether Mori has, or has had, any interest in Albertazzi's engagement at Drury Lane? Whether this question be answered in the affirmative or in the negative, it will not alter the question, as regards the disappointment of the provincial amateurs.

In respect to Miss Fanny Wyndham, to whom allusion is made by the *Leeds Intelligencer*, it is positive that she was engaged by Mr. Mori through his agent in town, and that the latter subsequently attempted to cancel such engagement, acting upon instructions from Mr. Mori; but Miss Fanny Wyndham, having firmly insisted on her "bond," it was not found prudent to stand the issue of the legal proceedings which must have been resorted to. Upon some future occasion we may have something to say touching the manner of getting up provincial tours. It is quite right that our country amateurs should be enlightened as to the system, and of the means and appliances made use of among musical speculators.

#### OPENING OF THE ITALIAN OPERA, PARIS.

THE transplantation of the Italians to the Odéon, which took place on the opening of the winter season on Tuesday night, threw that quarter of the city, but more especially the streets in the immediate vicinity of the theatre, into a state of most unwanted and agreeable agitation. The Rue de Tournon, and the space in front of the building, including the steps leading to the entrance, were crowded with the inhabitants of that too quiet neighbourhood, all desirous to see and welcome the disturbers of their tranquillity; the bustle of the occasion, doubtless, recalling to the minds of the gazers the palmy days of the Odéon Theatre. The interior of the house has undergone a complete regeneration from the hands of the upholsterer, the spacious saloon and lobbies being covered with crimson carpeting, and the seats most comfortably stuffed, affording in the latter point an excellent example to the administration of the Grand Opera, which, we trust, will not be lost, for the meanest *salle de spectacle* of the capital does not afford inferior accommodation to the spectator than the Grand Opera, for which, be it remembered, the public pay the enormous sum of 24,000*l.* in the shape of a *subvention*. The interior of the Odéon has not, we believe, undergone any alteration in the way of embellishment, beyond a thorough cleaning; but though the somewhat homely style of ornament which exists—simple ballustrades—excludes, or rather defies, any display of decorative taste, the fine extensive proportions of the theatre, when filled as it was this evening by an elegant audience, give it an imposing if not a splendid effect. The opera was the *Otello* of Rossini, sung by the same eminent performers who have filled the characters for the last four or five years in Paris. We have noticed the performance too frequently in our columns to leave room for anything novel upon the subject of the execution. The principal male favourites were welcomed with considerable fervour to their new asylum; but the reception of Mme. Grisi appeared to us less unanimous than usual, though her supporters certainly made up by vehemence what they wanted in numerical strength. Can certain late proceedings in England have had any effect in Paris? The grand duo in the second act between Rubini and Tamburini, though fine, was less powerful in effect than we have before heard it by the same artistes. Lablache sang and acted the little he had to perform, as the father of *Desdemona*, with unabated perfection; but neither this fine vocalist nor Tamburini are sufficiently before the audience in this opera—a fact which rendered its selection for the opening night, in our opinion, the reverse of judicious, and may, perhaps, account for the languor of the auditory throughout the entire evening.—*Galignani*.

#### OPERATIC SUMMARY.

##### DRURY LANE.

The moves on the boards of the above establishment since our last publication, have been such as to puzzle our preconceived notions of the game of stage management, and in no small degree to astonish our amateurs. The career of Madame

Albertazzi is well known. A certain member of parliament had earned for himself the cognomen of a "single-speech orator," and of Albertazzi, with equal truth it may be said, that she is a "single part singer," since her fame in Madrid, in Paris, and in London, has solely rested upon, and is derived from, her impersonation of one character—that of *Cinderella*, of nursery tale notoriety. The peculiar characteristics of her style are admirably adapted for the persecuted heroine, and that apathy and frigidity—so remarkable in other operas, and of which so much fault has with justice been found,—appeared to be identical with, and to belong to the trials of *La Cenerentola*. Rossini's music was also well calculated to show off her fine voice,—of quality rich and rare,—in execution flexible and neat,—in intonation sure and correct,—and in compass full and extensive. In the celebrated finale she always burst forth with electrical force, astounding her hearers by the novelty as well as precision of her rapid divisions, and delighting by the brilliant exactitude with which she took distant intervals, and executed elegant ornaments, than which nothing could be more refined and fanciful. In fact, of the *Cenerentola* the Parisian and London *dilettanti* entertained but one opinion, that of unqualified approbation. When her engagement was officially announced at five hundred guineas for one month, at Drury Lane, on all hands it was said—her performance of *Cinderella* alone will repay the manager for his enterprizing spirit. Of her success in other characters great doubts were expressed, as although acknowledged to possess a noble voice, and to have consummate skill in the *mécanique*, her deficiency of sentiment, and want of passion, it was imagined, would be great drawbacks on her attaining popularity with English audiences, who are not admirers of the concert-like manner of singing dramatic music. The *affiche* of Friday last came, therefore, if not like a thunderbolt, at least like a *coup de théâtre*, upon the public, for it conveyed the extraordinary intimation, that "the first appearance of the popular vocalist, Miss Romer," (we quote the bills) would be in the character of *Cinderella !!!* This unexpected announcement has given rise to many rumours, and the question is put in all quarters,—Is the manager to blame, or the *prima donna*? The mistake has been a fatal one,—the blunder irreparable, of which the state of the house was overwhelming evidence, and must have convinced Miss Romer that she had been placed in a false position by injudicious advisers, similar to the one, when the remains of Malibran were scarcely cold, she ventured to play the *Sonnambula* to empty benches. The experiment was then as little tolerated as the present attempt to essay the *Cenerentola*, whilst the one *par excellence* was at the same establishment. We do not mean to say that Miss Romer was coldly received. The enthusiasm was just as great on Friday night as when she appeared in *Amina*; that is to say, she was vociferously applauded, encored, and called for; but by whom—the select few—of whom how many benefited the treasury?

It is not our intention to disparage the talents of Miss Romer, for they are unquestionable, nor to underrate her popularity, which is deservedly great, but "odious comparisons" will force themselves, where they are thrust "*nolens volens*" before us. The public have a right to look for the strongest cast, which the resources of any theatre can afford; the *Cinderella* of Albertazzi is of European reputation, and it was inconceivable weakness and folly, whilst she was engaged at Drury Lane, to foist an inferior artist upon amateurs. *Au reste*, Miss Romer amply merited the approbation bestowed upon her exertions. She was evidently on her mettle and apart from reminiscences of other representatives. Her *Cinderella* may be ranked next to the "Mountain Sylph," in which, by the way, she is without a rival. The opening air "Once a king," pleased us more than anything during the opera; she sang it with truth and simplicity, and her superb *soprano* was heard most advantageously. She makes a good point in the phrase—"Yes, Sir! I mean,—No, Sir!" on answering the first question in the interview with the Prince, and in the same duet, "Whence this soft and pleasing flame," she was highly successful. In the *concerto* music she sang at times too loud, as if ambitious for effect, a practice which she should divest herself of. Her acting throughout was exceedingly *naïve* and clever, and in the *bravura* finale, "Non qui mesta," we beg to congratulate her on the manifest improvement she evinced. Her musical education has been sadly neglected;—she slurs her divisions too often in a very unartist-like manner, and her style generally lacks finish and refine-

ment. We wish she would give, when she repeats the character, the recitative "Naqui all'affano," (preceding the *cabaletta*, omitted in the English version. To our minds it is the finest portion of this splendid finale, which Miss Romer was raptuously called upon to repeat, and after the curtain had dropped, was unanimously called for. Mr. Franks, a tenor, known at the minor theatres, made his *début* as the Prince. His voice is certainly far superior to the war-whoop of the "cock-canary" Templeton, and if Mr. Franks will divest himself of a coarse, shouting style, he will be able to go through the tenor parts respectably, for which there never was a finer opening. Another novelty was Mr. Balf's *Dandini*, which was quaint and amusing, and his singing of course musician-like and effective. Mr. Giubilei's *Baron* demands our praise; it is a good specimen of buffo extravagance, and his dream *scena*, was excellently sung. His costume was absurd—a court dress and the *moustache*, are monstrous incongruities only to be seen on an English stage. When shall we imitate our Gallic professors in attention to the *mise en scène*. Macready has set a noble example which ought to be followed. The dresses and appointments in "Cinderella," were dirty and dingy, but their greatest defect was being inappropriate. We must again bestow a general encomium on the orchestra, for the good playing of the accompaniments, but at the same time Mr. Bishop's attention must be drawn to the oboe and bassoons, which are susceptible of improvement. It is impossible to give a good tone where it does not exist, but at least they may be kept under.

The next character of Albertazzi will be the *Ninetta* in the "Gazza Ladra," and then she will take "Rosina," in the "Barber of Seville," which will bring her engagement to a close.

On Tuesday night Bellini's *Sonnambula* was performed, the part of *Amina* by Miss Romer. Her acting was natural and impassioned; but we must apply the same observations to her singing which we have made in respect to her *Cinderella*. In the brilliant finale, her fine voice was heard to advantage; but her execution of the divisions must be taken *per se*; for, if an attempt were made to force a contrast with the Italian vocalists who have been heard in this *bravura*, the comparison would be most unfortunate. Mr. Allen appeared as *Elvino*, in which he made his *début* at the Lyceum. He was more successful than in *Ottavio*; but unless his organ acquire strength, we see no prospect of his maintaining the position of first tenor. Balf's *Count Rodolpho* was a novelty, and a very agreeable one. He sang the fine *scena*, "Vi ravis," most effectively. Miss Romer was called for at the conclusion of the opera.

#### COVENT GARDEN.

Operatic events have not as yet been abundant. We believe, after Christmas, Mr. Macready intends to enter the field with spirit, and to increase his band and chorus. Mr. and Mrs. Wood are spoken of as likely to be included in the company. In the meanwhile, *Fra Diavolo* is given once a week, under the Director's baton, Mr. T. Cooke, whose pupil, Miss Rainforth, has been very successful in *Zerlina*, and has been ably supported by Barnett, who is much improved as *Lorenzo*, Miss P. Horton as *Lady Alcach*, and Bedford and Leffler in the two brigands. Mr. Frazer's *Fra Diavolo* is a failure, both in acting and singing, and the *Lord Alcach* of a Mr. Roberts is intolerable.

#### THEATRICAL SUMMARY.

So far as we can judge hitherto, the tide of popular favour has fairly set in to Covent Garden. The houses are excellently filled every night, whilst at Drury Lane there has been a very beggarly show of empty boxes. It is unfortunate, but such is the fact, that the two theatres can never thrive together, and that the one can fatten only by the other's loss. Had the manager of Drury been ready with a new opera for Albertazzi, the tables might have been turned. He has, however, missed the chance; and has still further thrown it away by bringing out Miss Romer as another *prima donna*, instead of availing himself of her co-operation as a subsidiary. The manager of Covent Garden has gone steadily on in the path he chalked out for himself last year; and the crowded houses which have greeted his personal reappearance this season in *Hamlet* and *Othello*, must have been to him a grateful earnest of his future success.

The Olympic has not been successful with the novelties it has as yet produced; and we regret to say that we fear the Haymarket has sustained a comparative failure in Sheridan Knowles's new play of the *Maid of Mariendorf*, brought out on Tuesday evening. It bears all the marks of precipitancy and haste about it; its plot is feeble and unconnected, and the language—some beauties “few and far between” excepted—is tame and mediocre. The writer has constructed it on a novel of Miss Porter's, which would have afforded good ground for a melodrama, but which the result has shewn to be unfitted for the higher interest of a play. The best acted part in it is a Jew, a version of Cumberland's *Sheva*, sustained by Mr. Webster. The heroine herself, Miss Elphinstone, is so represented as to be no more than an hysterical walking lady.

TO THE EDITOR OF THE MUSICAL WORLD.

SIR,—I congratulate both you and your readers on the very visible change in the *tone* of your leading article, as well as on the total absence of that personality which so frequently disfigured the pages of your former numbers, and from which I believe many dispassionate and well-judging persons turned with disgust. Fair and impartial criticism (free from invective) is at all times most desirable; and conducted upon just and upright principles, your little work may be rendered both amusing and instructive, and cannot fail to become popular. Let me avail myself of this opportunity to send you the following remarks on the recent

MUSICAL FESTIVAL AT GLOUCESTER.

The London daily papers, as well as the provincial weekly journals, have given various and contradictory reports respecting the “getting-up” (as it is technically phrased), and the ultimate result of this Festival. Some have commended, others have condemned, the engaging, at a very large sum, Madame G. Grisi, and other performers from the Italian Opera. The stewards, however, have (and most deservedly) been praised by all parties for their very liberal and spirited conduct; but whether the *means* which they so amply supplied have been well husbanded, is another thing. The most favourable account states the loss falling on the stewards at £500; others make it amount to three times that sum! If this really be the case, I apprehend the fate of the triennial meeting of the three choirs is sealed. At all events, I believe I may confidently assert it was clearly foreseen by those who are conversant with these matters (from the moment the announcements, &c. were announced to the public), that the loss would be very considerable. What sums were lavished on foreigners who did not prove attractive! As a proof of this, the miserably thin attendance at the first evening concert at the Shire Hall, as well as at the performance in the Cathedral on Wednesday morning, is a convincing proof. Now, as an instance of the *effect* produced by the great “star,” (but certainly not the *Magnet*) of the meeting, take the following:—In the course of Thursday evening's performance, Madame Grisi (to say nothing of her absolutely murdering “Qual anelante,” and thereby almost causing Mrs. Shaw, her partner in the duet, to faint with fear and alarm—passing over all this, I repeat that Madame Grisi) sang “Let the bright seraphim,” and on the Friday morning, “Rejoice greatly” in the *Messiah* was allotted to her. Now, if I should ever be so situated as to be in danger of hearing this lady sing both, or either of these songs again, I should devoutly say “Good Lord deliver me!” Upon this subject I will venture boldly to assert, (without going back to the palmy days of Mrs. Billington, Mrs. Salmon, Miss Stephens, and Miss Paton), that Mrs. Knyvett, Miss Clara Novello, Miss Birch, Miss Woodyatt—nay, there is not one of our country-women now before the public, that would not have sung *these* songs better than the lady to whom they were assigned, and who, it is said, received four hundred guineas for her performances! But who can blame her for taking it?—the fault is with those who give it. Madame Grisi and Lablache may be, and I dare say they are, great on the opera stage; but the former does not understand Handel's music—’tis above her; she cannot comprehend it; and the latter has good sense enough not to attempt it. As to Madame Albertazzi and M. Ivanoff, they are *great* too, but it is in their demands. The last-named lady, though engaged, did not attend, which I take to be a clear two hundred guineas (the amount of her

engagement) in the pocket of the stewards; for surely no one will contend the receipts would have been augmented had the fair lady fulfilled her engagement, and taken her place among the principal singers. I am free to confess, however, that she need not be ashamed to show her *face* in any orchestra.

I remain, sir, your obedient servant,

X. Y.

#### PROVINCIAL.

**READING.**—The concert given by Herr Strauss on Monday evening at our town hall was attended by about 150 persons of fashion and respectability. We understand that the performances were very good; but as Herr Strauss did not think proper to send the customary orders for the press, and as we did not feel ourselves required to pay seven shillings for what the modest and money-loving Herr charged two francs, or twenty-pence, in Paris, we are unable to give a more satisfactory report. We hope our brethren of the broad sheet will notice such shabby conduct to their "order."—*Berkshire Chronicle*.

**LEEDS.**—Mr. Hopkinson, to whom the public were indebted for the revival of the subscription concerts last season, has again come forward, and purposes establishing the Leeds concerts upon a steady and regular plan. It is certainly to be lamented that Leeds, which possesses so much rising musical talent, should have been so long neglected in this very important respect. The consequence has been, that when the band has been occasionally called together, it has totally lost the precision and effect so requisite in an orchestra, either in the overture, or in the accompaniment to the principal performers, arising entirely from a want of practice. Of this we had to complain last season; we are aware that this cannot be properly accomplished without incurring considerable additional expense; but we trust the musical public will ensure success to so laudable and spirited an undertaking, by adding their names to the list as early and as extensively as possible.—*Leeds paper*.

Mr. and Mrs. Wood are announced to appear at the theatre in three favourite operas on Monday, Tuesday, and Wednesday of this week.

**IPSWICH.**—Messrs. Bianchi and Foster gave their annual concert here last week, which was very numerously attended; and the singing of Miss Birch and Mr. Parry, jun., was applauded to the echo.

**LIVERPOOL.**—Arrangements are in progress to revive the Subscription Concert, which, some five-and-twenty years ago, used to be conducted with great spirit and liberality by Mr. T. Wilson, (Mrs. Braham's uncle), who engaged all performers and singers of merit, both foreign and native.

#### COURT CIRCULAR.

**WINDSOR, Sunday.**—This morning the Queen attended divine service at St. George's Chapel. The service was Boyce in C, and the responses and creed Kings in C. The anthem "Come unto me all ye that labour," by Mr. G. J. Elvey, Mus. Bac., the tenor solo of which was effectively given by Mr. Harris. Her Royal Highness the Duchess of Kent and the whole of the royal visitors and suite were present.

Miss Day had the honour of performing on the pianoforte before her Majesty, at the Castle, on Thursday last. The pieces chosen were Hummel's Rondeau in A, and a Fantasia of Doepler's. With such brilliancy and taste did this gifted child (only ten years of age) execute these difficult pieces, as to give infinite delight to the whole of the royal party. Her Majesty was graciously pleased to express her admiration, and to confirm it by a very liberal present.

#### MISCELLANEOUS.

**SIR GEORGE SMART.**—The Committee have presented Sir George Smart with one of the Guildhall medals, as conductor of the music which was performed when her Majesty dined in the City.

**BRITISH MUSICIANS.**—This society will commence its trials of new compositions on the 7th of November, at the Hanover-square Rooms, which are undergoing a thorough repair, decoration, and embellishment. The old chandeliers will give place to a splendid one in the centre, and the side lights will consist of brilliant lamps.

**COUNT MAZZINGHI.**—This eminent composer is on a visit to this country ; he intends to make Florence his resting-place, where Catalani resides in great splendour, giving fêtes and musical soirees on a princely scale, to which all persons of any note from England are always invited. Mazzinghi used to conduct the concerts which were given some forty years ago at the nobility's residences, and at which his late Majesty when Prince of Wales used to perform on the violoncello.

**MR. CHARLES SALAMAN.**—Our correspondent at Munich says that this clever English *pianiste* had the honour of displaying his highly cultivated powers at the Theatre Royal, on the evening of the 13th ult., in the presence of the Queen, the Princess Mathilde, and the Grand Duke and Duchess of Hesse Darmstadt. The compositions he performed were " Mendelssohn's first Concerto in G minor," and " Les Huguenots," by Thalberg, in both of which he was enthusiastically applauded by the Royal party, as well as by the crowded audience who had assembled on the occasion.—*The Observer*.

**HANDEL AND THE "MESSIAH."**—It is not generally known that this sublime oratorio was composed in *one-and-twenty days*! M. Stockhausen, who accompanied Neukomn, a few years since, to examine the MSS., discovered a memorandum in the score, written in German by **HANDEL**, stating that he commenced it on the 22d Aug., 1741, and finished the first part on the 28th ; the second part was completed on the 6th Sept. ; and the whole on the 12th of the same month! It was performed for the first time on the 14th, two days after Handel had finished it.

**MUSICAL SELF-DENIAL.**—The philanthropic Howard was passionately fond of music, and while making a tour in Italy for the purpose of pursuing his noble design of alleviating the miseries of prisons, was once tempted to spare a few hours to attend a concert of the first vocal and instrumental performers, but finding that it disturbed his attention from the main object of his journey, so great did he feel its influence, that he never afterwards suffered himself to be drawn aside from his humane undertaking.

**MR. F. ROMER'S OPERA.**—The composer of the "Pacha's Bridal," a brother of Miss Romer the singer, has completed a new opera, under the title of "The Seneschal," the *libretto* by Mark Lemon, Esq., of which report speaks very highly.

**NEW OPERAS.**—We are glad to learn that our native composers are working hard and in earnest to uphold our national opera. Bishop, Barnett, Balf, Mac Farren, Rooke, Romer, E. Loder, &c., are in the field, whose productions in all probability will be heard at Drury Lane or Covent Garden during the present season.

**DE BERIOT.**—There is no truth in the report that this eminent violinist is going shortly to be married to Miss Paulina Garcia.—*Moniteur Belge*.

**THE QUEEN'S PATRONAGE OF FOREIGNERS.**—The allusion made in our leading article last week to the treatment of Mr. H. Phillips and Miss Shirreff, when they attended at Buckingham Palace last season, was to their unceremonious dismissal on the plea that the programme was already completed.

**THE BAYADERES.**—It is stated in the *Gazette Musicale* that "Yates has purchased from M. Tardivel the services of these extraordinary dancers, for fourteen months, for the sum of 5000*l.* sterling ; and has undertaken to fulfil that part of M. Tardivel's contract, which obliges him to reconvey the Hindoo dancers to their native country, and replace them in the pagoda, which bears the harmonious name of Tironvendi Lourham." The party consists of five females, dancers, and three men, musicians. They are now drawing crowds of inquisitive visitors, and their appearance at the Adelphi has been most successful.

**A NEW ENGLISH SINGER.**—The Parisians are in expectation of the *début* of a countrywoman of ours, Miss Rose Stewart, on the boards of the Académie Royale Musique. Her voice is splendid, highly cultivated, and powerful; and although she sings in French, every word is audible. If nature had not endowed her with a voice, her talents as an actress would have ensured her the highest place in the dramatic ranks.—*Observer*.

**MR. W. STERNDALE BENNETT.**—This accomplished composer and pianist has gone on a musical tour to Germany. We have heard a great deal of his last concerto, which was played at the Royal Academy, a few days since, before Sir John Campbell, and a select number of amateurs. Benedict, 'no bad judge,' speaks of the composition in the highest terms. The future career of our highly gifted young countryman will be watched with anxious solicitude by all amateurs.

**MR. JOHN BARNETT'S NEW OPERA.**—Public attention is on the *qui vive* for the production of a new opera by this eminent musician. We hope that no difficulties will arise to prevent its early representation, and that every facility will be afforded by all persons who may be connected with the opera, to insure for it the most strenuous and earnest support. Above all we call upon the managers to be firm, and uphold the composer against the capricious intrigues of singers, whose inordinate vanity and selfish views so often stand in the way of and fetter genius. Many a fevered head and palsied hand, after years of study and labour, have had to endure that "delaying of hope which maketh the heart sick," through the cold-blooded indifference and miserable conceit of a *prima donna*. A curious story has reached us, about "throwing up of parts," of which we only wait the confirmation, to hold up the names of the offenders to the scorn and indignation of the musical world.

**GLoucester.**—The *Gloucester Chronicle* states:—"An incorrect paragraph from the *Hereford Journal* has been copied by all the London newspapers to the effect—'that the Stewards are £1500 out of pocket by the late Gloucester Festival, the expense being £5000, and the receipts little more than £3500.' The fact is, that the six Stewards will not lose more than £85 each, showing an aggregate loss of about £500 on the Festival, which, when the very great additional expense incurred on this occasion, and the experience of former years are borne in mind, must be considered a decidedly favourable result. At the Festival in 1835, we believe that the stewards each incurred a loss of about £88. The following comparative results speak for themselves:—

1835.

Gross receipts, £2700.

1838.

Gross receipts, £4430.

thus showing an increase at the Festival just concluded, of no less than £1730. The receipts for the charity amount to £751 16s. 5d.

**A GOOD LIBRETTO WANTED.**—Our composers complain loudly of the difficulty of procuring a good *libretto*; but it is not likely that first-rate writers will enter the field, so long as such scanty remuneration is afforded for such productions.

**MUSICAL GENIUS.**—A labouring man, named Shadrack Chapman, who resides at Draycott, near Wells, in Somersetshire, who has nothing but his wages as an agricultural day labourer to subsist on, and who has never received the smallest instruction in music, has composed a series of anthems, psalm tunes, and sacred pieces of music, arranged for one, three, and four voices, several of which contain merit of the highest order. The author of these works is self-taught by perseverance; and surmounting the most incredible difficulties, he has acquired a perfect knowledge of the rules of harmony, thorough bass, fugue, and counterpoint. This knowledge may rather be called practical than theoretical, as it has been acquired by finding out the rules by which the masters have written, from a perusal of their music, and not from the study of works of instruction. Amongst the pieces composed by Chapman are several fugues, that for grammatical accuracy might have done credit to the old masters. The poor man has been taken by the hand by a benevolent clergyman, who is publishing several of his works by subscription, at a small charge. Chapman plays no instrument; but so accurate is his ear that he can correctly call every note, including the flats and sharps, as they are sounded.

## WEEKLY LIST OF NEW PUBLICATIONS.

PIANOFORTE.	
Doehler. <i>Roù dino pour le pianoforte,</i> sur le trio favori del opera, <i>Le pre aux cleres de Herold</i> .....	D'Almaïne
Crouch, F. N. <i>Kathleen Mavourneen.</i>	
Crouch, F. N. <i>4 Irish Songs, Echoes of the Lakes</i> .....	Ditto
Czerny's easy preludes.....	Cocks
Mozart's seven overtures complete of Don Juan, Figaro, Idomeno, Magic Flute, La Clemenza, Così fan tutte, and Il Seagull.....	Ditto
Hamilton's piano tutor with 31 pre- ludes and arias by Czerny.....	Ditto
Plachy's romances, <i>Il E lost, Ri qui qui quadrille</i> .....	Boosey
Doehler's two trottwins.....	Mori
Straus. <i>Eisabetheen walzer</i> , duet.....	Ditto
—, <i>Gabriellen ditto</i> , ditto.....	Ditto
—, <i>Ball Rocketan ditto</i> , ditto.....	Ditto
Mori, N. <i>Aire from Lucia di Lam- mermoor</i> .....	Ditto
R. Bargnani. <i>La Reine d'anglettere</i> , romance.....	Ditto
Czerny, "Les elegans," 4 rondaxes, mignons, No. 1 on Donizetti's <i>Luvio universale</i> .....	Wessel
—, <i>Di. No 2, Ken Iworth</i> .....	Ditto
Henselt, A. <i>Freundschaft and Erin- nerung, 2 moreaux</i> .....	Ditto
Strauss. <i>Valses universales</i> set 14, Alexandria waltz.....	Ditto
—, <i>Voi Al.</i>	
Marco Visconti. <i>Alto minaccio</i> .....	Boosey
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—, <i>How sweet the chimes</i> .....	Ditto
—, <i>Tell me my heart</i> .....	Ditto
—, <i>The parting</i> .....	Ditto
—, <i>The pilgrim of love</i> .....	Ditto
—, <i>The maid of Grenada</i> .....	Ditto
—, <i>She watch'd for him</i> .....	Ditto
—, <i>Hark from yonder holy pile</i> .....	Ditto
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—, <i>Dio nemendo</i> .....	Ditto
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—, <i>Fairy song, duet</i> .....	Ditto
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Printed by WILLIAM WILCOCKSON, Rolls Buildings, Fetter Lane, London.